The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio
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Egypt's Dazzling Sun: Amenhotep III and His World
July 1 - September 20, 1992

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***19TH-CENTURY VIEWS OF EGYPT* AT THE CLEVELAND MUSEUM OF ART**
May 19 - September 6, 1992

19th-Century Views of Egypt, a prelude and complement to The Cleveland Museum of Art's 75th anniversary exhibition **Egypt's Dazzling Sun: Amenhotep III and His World**, brings together selections from a landmark set of color lithographs printed during the 1840s and albumen prints made by photographers of the second half of the 19th century, when Egypt had an exotic appeal for Europeans. As adventurer-archaeologists brought back relics to their home countries and it became fashionable for the wealthy to tour North Africa, a strong market quickly developed for images representing Egyptian landscape, architecture, and culture.

Scottish-born artist David Roberts (1796-1864) had already made his name as a swift and perceptive painter and draughtsman by 1838, when he journeyed to what was then called "the East." Roberts traveled by houseboat up the Nile and by camel into Palestine and Syria—all the while making watercolor sketches of landscapes, architectural subjects, and street scenes. Upon his return to England, he redrew his favorite views and engaged English artist Louis Haghe to make color lithographs after the drawings. The resulting set, *Egypt, Syria and the Holy Land,* published in 1842-49, beautifully epitomizes early color lithography. Works in this exhibition, drawn from the Egyptian section of that set, come from the Museum's collection and a local private collector.

In the late 1850s, Francis Frith (1822-98) left England and his lucrative printing business behind to make three expeditions to Egypt, using massive view cameras and the demanding wet collodion process (usually exposing two plates of each subject, with human figures incorporated for scale) to produce what was at the time the most comprehensive photographic record of the ancient monuments. It is of particular interest, in the context of the Museum's Amenhotep III exhibition, that many of Frith's views were taken during the earliest stages of excavation of important archaelogical sites—the Great Sphinx, for instance, at the time was buried to its neck in sand. Publications from the ongoing project established Frith as the foremost of the early photographers of Egypt. Prints by Frith and his contemporaries are on loan from public and private collections for the exhibition.

19th-Century Views of Egypt was jointly organized by curator of prints and drawings Jane Glaubinger and curator of contemporary art Tom Hinson.

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